

I gave myself **9 hours** to create this **100-page** book—guided by the Thelonious Monk principle:

THERE ARE NO WRONG NOTES.

READY.

FIRE.

AIM.



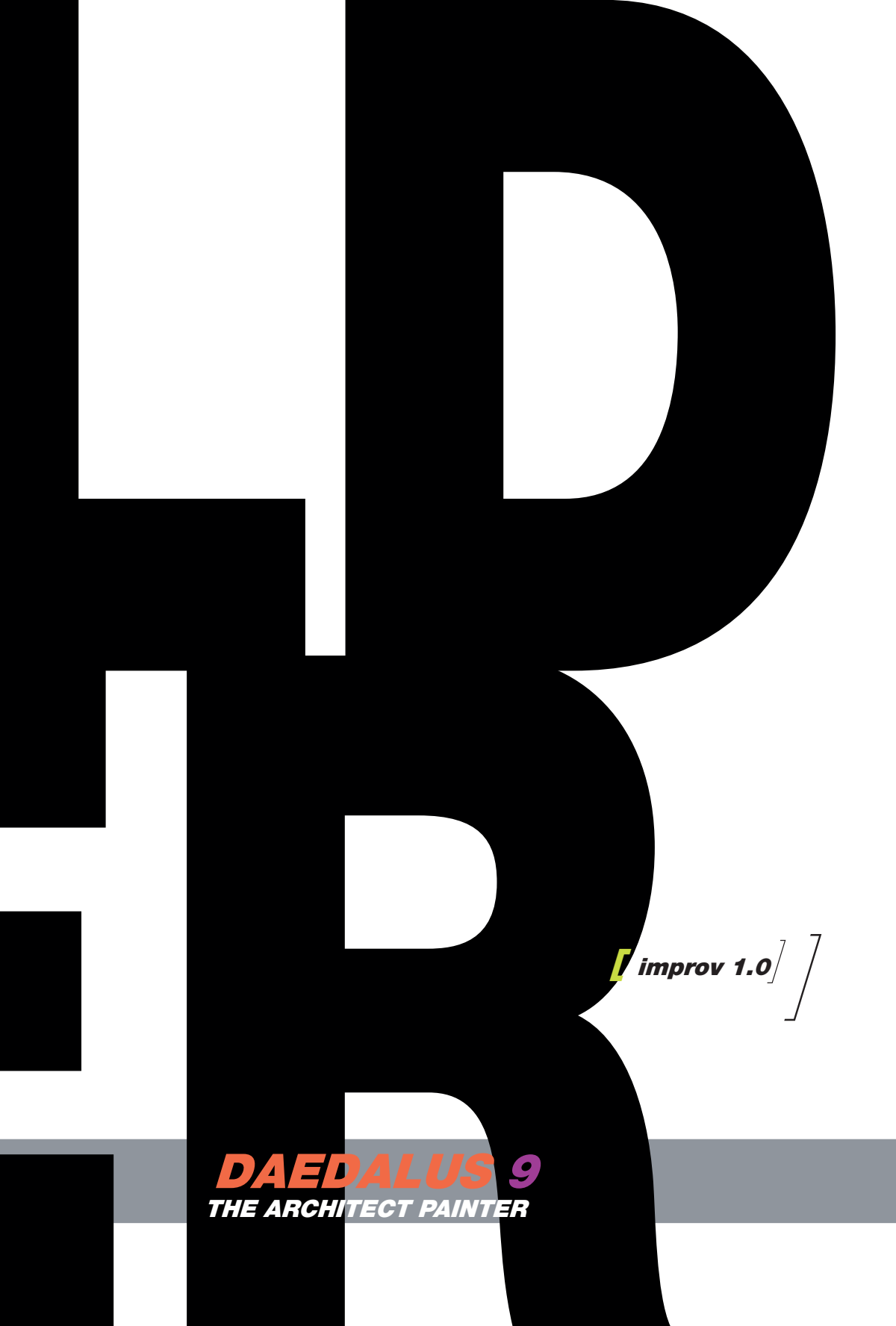
JEF7REY HILDNER

DAEDALUS 9

THE ARCHITECT PAINTER

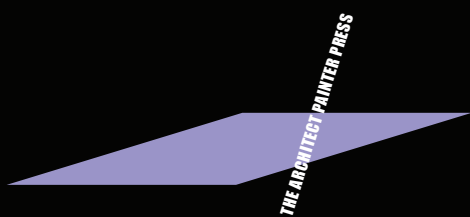
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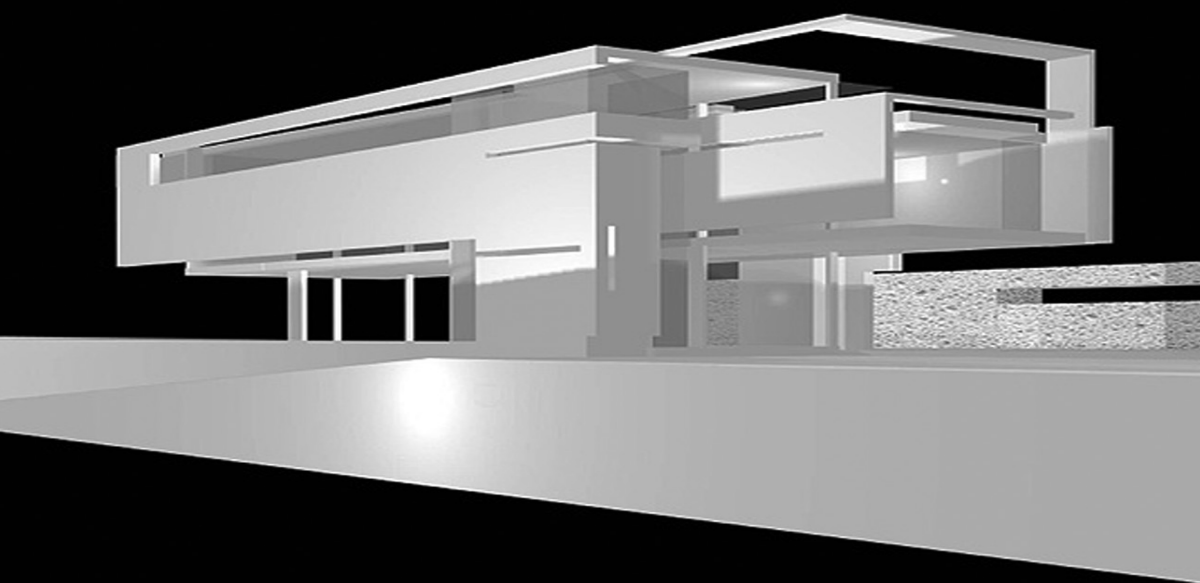


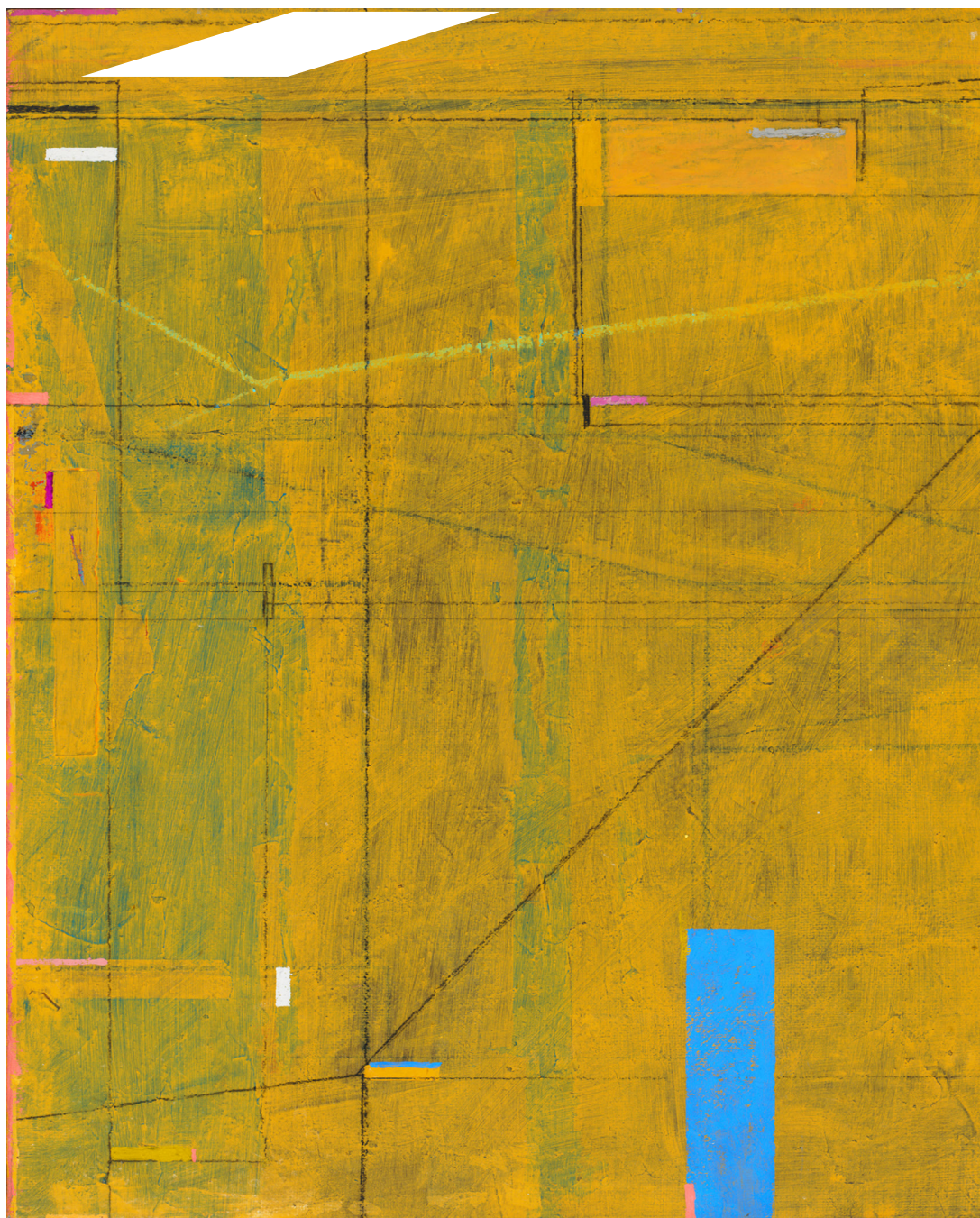
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DAEDALUS 9
THE ARCHITECT PAINTER











ITHACA

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9 / THE ARCHITECT PAINTER

[improv 1.0]

JEF7REY HILDNER

BOSTON 02.22.2010



THE ARCHITECT PAINTER PRESS

ITHACA

EVOKE THE
SENSE OF PAINTING AND
Johannes van Doesburg | 1917

the steel-beam telescope sights the North Star...

DAEDALUS 9 : THE ARCHITECT PAINTER
[i m p r o v i s o]

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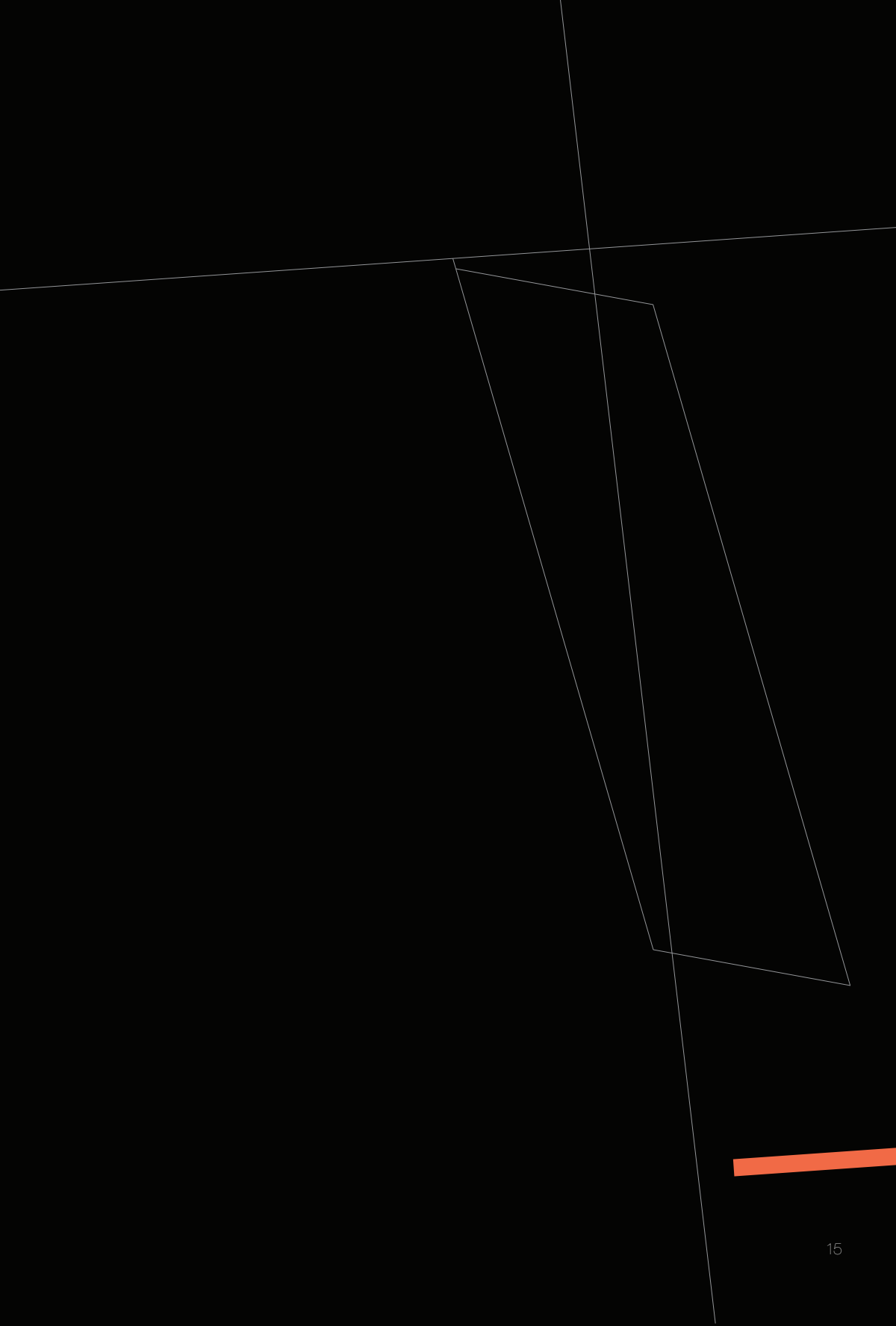
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The first draft of anything is %#@!

All art tends towards structurin



capturing the contradiction between that which appears and that which signifies, between

Ernest Hemingway

FORM

MEANING

Borges

and

Robert Slutzky

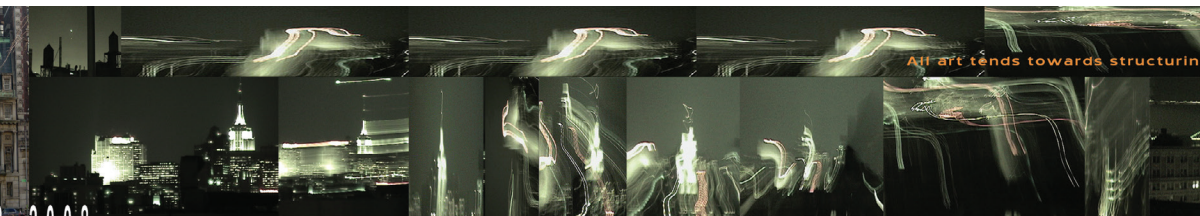
WAKE UP!

LITERATURAS HISPANICAS

The purpose of art is to disturb. > Georges Braque

DO WHATEVER YOU DO
INTENSELY. THE ARTIST
IS THE PERSON WHO
LEAVES THE CROWD
AND GOES PIONEERING.

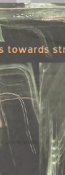
ROBERT HENRI





The Casa Hispanica 2007/2008 springs to life in restless strange form true to its history and soul

DISCUSSION



Art tends towards structuring the contradiction between that which

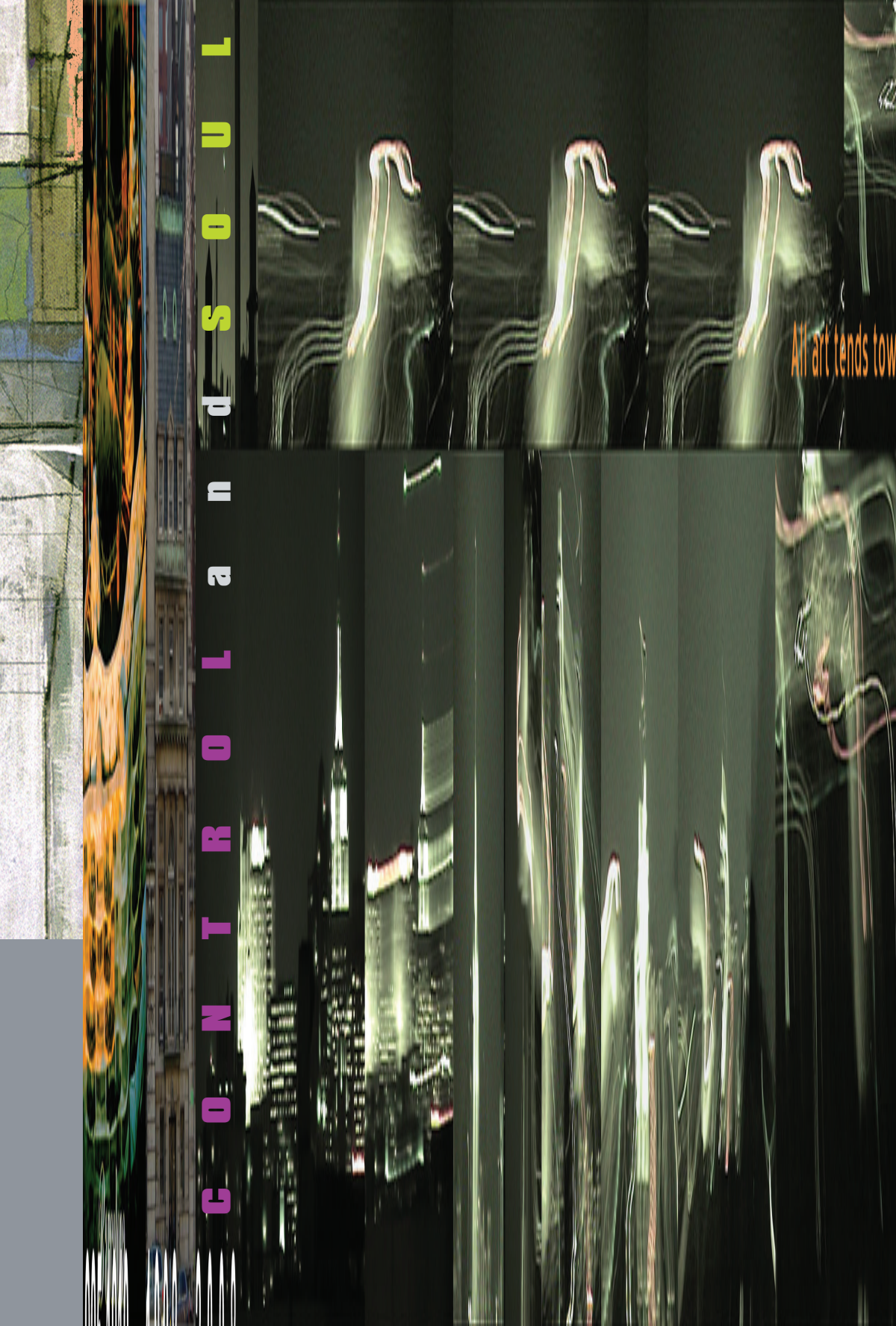


...that which appears and that which signifies, between images and

FORM MEANING

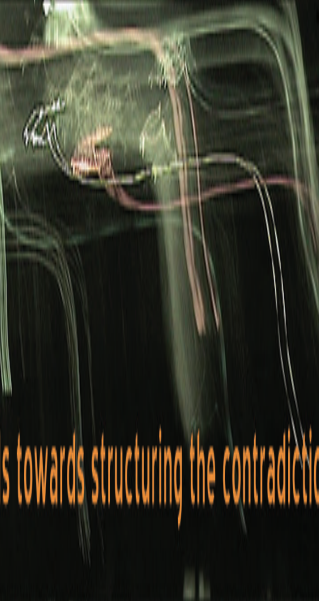
and Robert Slutzky

LITERATURAS HISPANICAS



CONTROLA nd SOUL

All art tends toward



s towards structuring the contradiction between that which appears and that which signifies, between what is and what is not



FORM MEANING

Robert Slutzky

BLURCITY

I want to stay as close to the edge as I can without going over. Out on the edge you see all kinds of things you can't see from the center

/ Kurt Vonnegut, from his first novel, Player

INTERMEDIATE STUDIES

SET JUAN GRIS D

CERVANTES

FORM MEANING

— Robert Slutzky

LITERATURAS HISPANICAS

Content

SET JUAN GRIS D

CERVANTES

FORM MEANING

Robert Slutzky

LITERATURAS HISPANICAS

SIGNIFY

Content

SIGNIFICANT FORM

SET JUAN GRIS D

CERVANTES

FORM MEANING

Robert Slutzky

LITERATURAS HISPANICAS

SIGNIFY

content

SIGNIFICANT SPACE

**2007 marks the 100th anniversary of Pablo Picasso's
painting LES DEMOISELLES D'AVIGNON.**

**The Demoiselles triggered the invention of Cubism
—and ignited an artistic revolution.**

Form broke free.

Abstraction erupted.

In this short essay, architect/painter

JEF7REY HILDNER revisits Picasso's landmark canvas,

x-rays its organizing principles,

and discovers new

... PICASSO LESSONS

FRONT COVER:

Pablo Picasso (Spanish, 1881-1973). *Les Femmes d'Alger (O. J. R. Version O)*. 1935. Oil on canvas, 8' x 7' 8" (243.9 x 233.7 cm). Acquired through the Lillie P. Bliss Bequest. © 2007 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo credit: Digital Image (c) The Museum of Modern Art / Licensed by SCALA / Art Resource, NY



SIGNIFICANT SPACE Manhattan / HILDNER 1996

ISBN: 978-0-9744922-1-6





CELEBRATING LES DEMOISELLES D'AVIGNON'S 100TH ANNIVERSARY

PICASSO LESSONS

THE SIXTH WOMAN OF LES DEMOISELLES D'AVIGNON

J E F F R E Y H I L D N E R

THE BRIGHTER PAPER PRESS

DANTE / TELESCOPE HOUSE



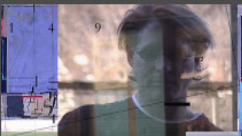


Great musicians are like great fighters.

**They have a higher sense of theory
going on in their heads.**

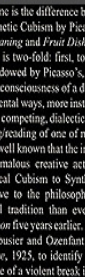
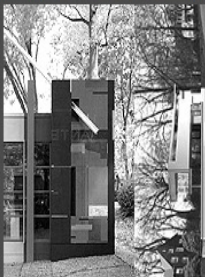
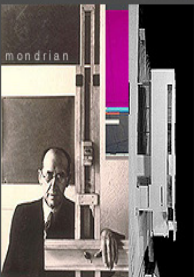
/ Miles Davis

Architecture rests on intellectual as well as material foundations. _Colin Rowe

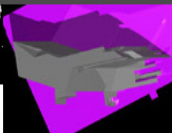
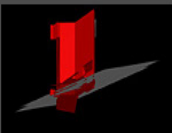


JEFFREY HILDNER THE ARCHITECT PAINTER

_THRESHOLD



- 1 | [DiebenkomCHESS House](#) 2 | [DanteTELESCOPE House](#) 3 | [Paintings](#) 4 | [Works on paper](#) 5 | [Teaching](#) 6 | [Project Archive](#) 7 | [Data/CV](#) 8 | [Books/Articles](#)



9 | [Projects 2000](#)

All art tends towards structuring the contradiction between that which appears and that which signifies, between **FORM** and **MEANING**.

_ Robert Slutzky, "Re-Reading Phenomenal Transparency"

Architecture is the assertion, however unreflective or conscious, of an aesthetic system and the plastic and philosophical/ontological values that sustain it. In advanced architecture (meaning) are highly refined and lucid – "The modern artist is the conscious artist," declared Mondrian – and their interrelationship, ultimately inextricable, resonates with the unrefined aesthetics of material and light. It involves the sub-surface of architecture's visual and metaphysical structure. It is engaged in the complex chess game of **_FIGURE | FIELD & MEANING** towards the making of significant buildings of unexpected magnitudes for human habitation.

surface

In 1923, *Towards a New Architecture*, Le Corbusier gave "Three Reminders to Architects".....the second was *surface*

architectures, as in the advanced aesthetic system of Mondrian's paintings, the plastic system (visible form) and the intellectual premises (invisible) with the unmistakable authority of Significant Form and Significant Space. The work of surface_7 ARCHITECT involves more than the surface
FIELD & MOVE | MEANING –



It is through
painting



THE ARCHITECT PAIN



WINTER PRESENTS AN EXPRESSIVE FUSION OF STORY & FORM. [ENTER SITE >](#)

----- Original Message -----

From: JEF7REY HILDNER

To: dm86@columbia.edu

Sent: 6/21/2009 12:29:04 PM

Subject: HELLO!!!!!!!!!!!!!!

Hi David!

Lonnnnnnnnnnnng time no see--but I think of you often!

And now that my daughter, Emily, finds herself working at Focus Films this summer (how cool is that?!--makes me SO happy), and sent you a script yesterday for you to review/write coverage--well, the dots are connecting in really nifty ways (did I just say "nifty"?). And I'm thinking of you now more than ever.

I'd already told Emily--for the umpteenth time--to take your course, this summer if she can. And then she texts me yesterday to say, "Dad? Guess what? I'm sending scripts to David McKenna bc he is one of our readers!!!" (I'm looking at her text as I type this) . . .

I'll tell you, David, not a day goes by that I don't turn to Vogler or Campbell, either by thumbing through *The Writer's Journey* or *The Hero with a Thousand Faces*, which I keep right by my computer--along with McKee's *Story* (I've taken his course twice--the second time with Emily!)--or by mentally spinning through fragments of inspiration and reclaiming the

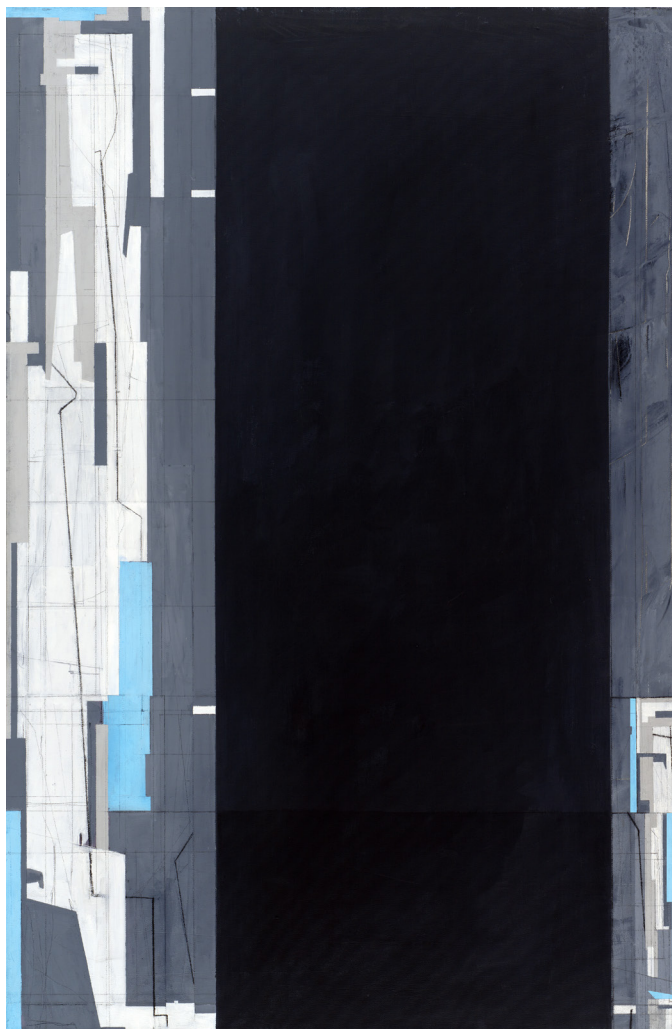
magic sword, special gifts, and transforming elixir that equip me for living . . . and writing.

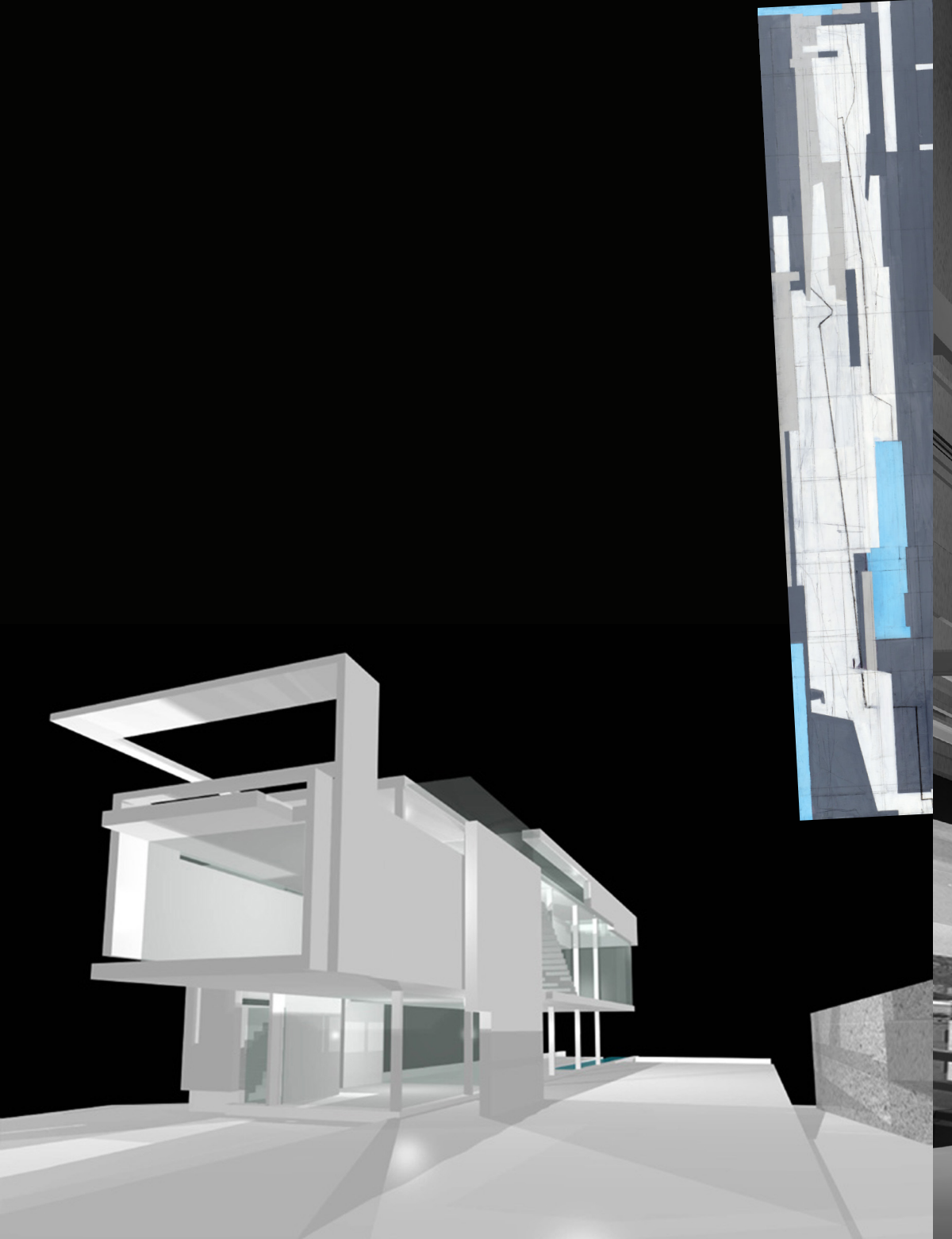
And I owe that to you. You, my mentor, wise "old"/youngish-man, opened up the world to me, announced the herald call to adventure--and I've never looked back.

And my work--ALL of my work: writing, painting, architecture, teaching--bursts with the energy and power and enthusiasm . . . courage, adventure, brains, heart, and guts (me hopes!) of the hero's journey.

For as you taught me, **there's only one story: the primordial World-Story, told and retold . . . what Joseph Campbell called the "one shape-shifting story of the vision-quest that transforms the world."**









Architecture is the world in a building.



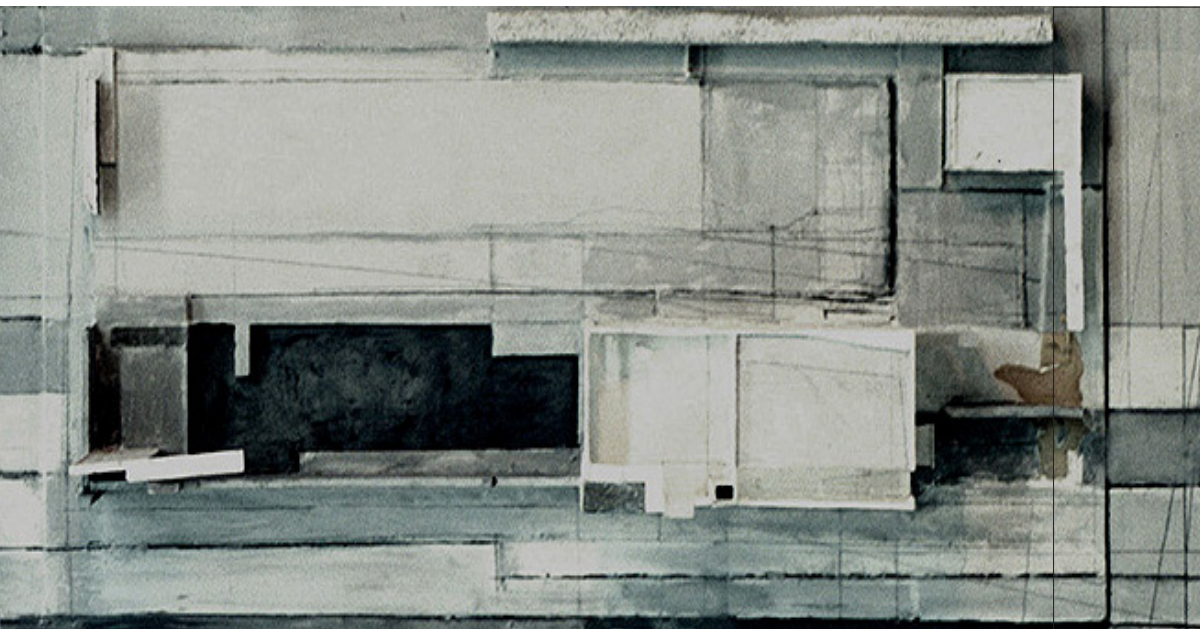
the LAWN—forming the outdoor room . . .

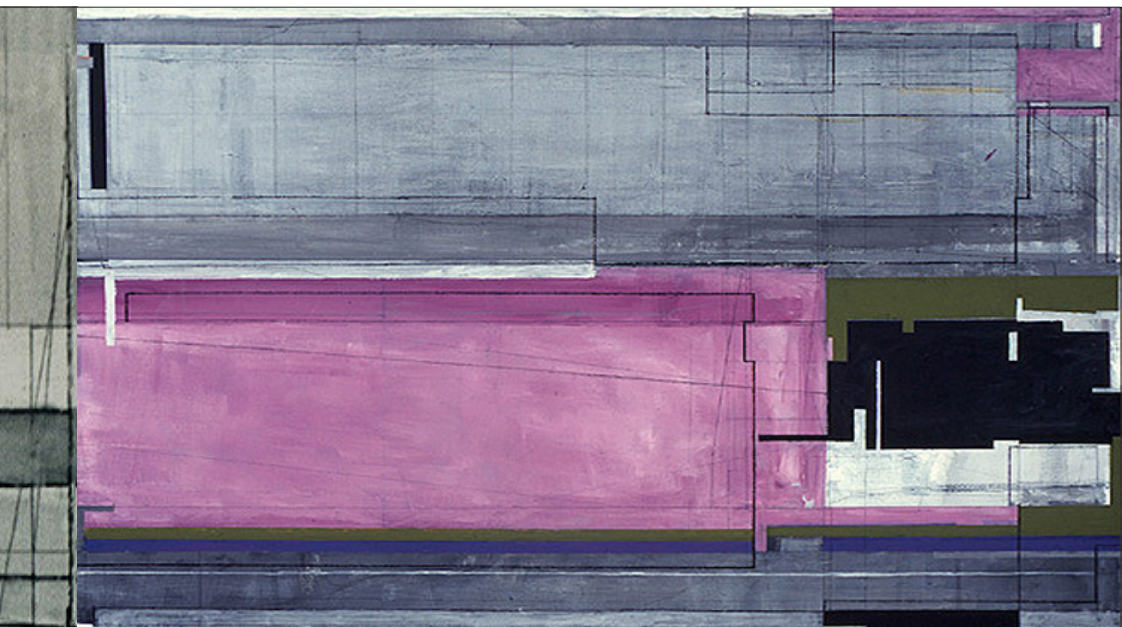


THE ARCHITECTURE OF SPACE-MAKING
architecture as space-definer
versus space-occupier

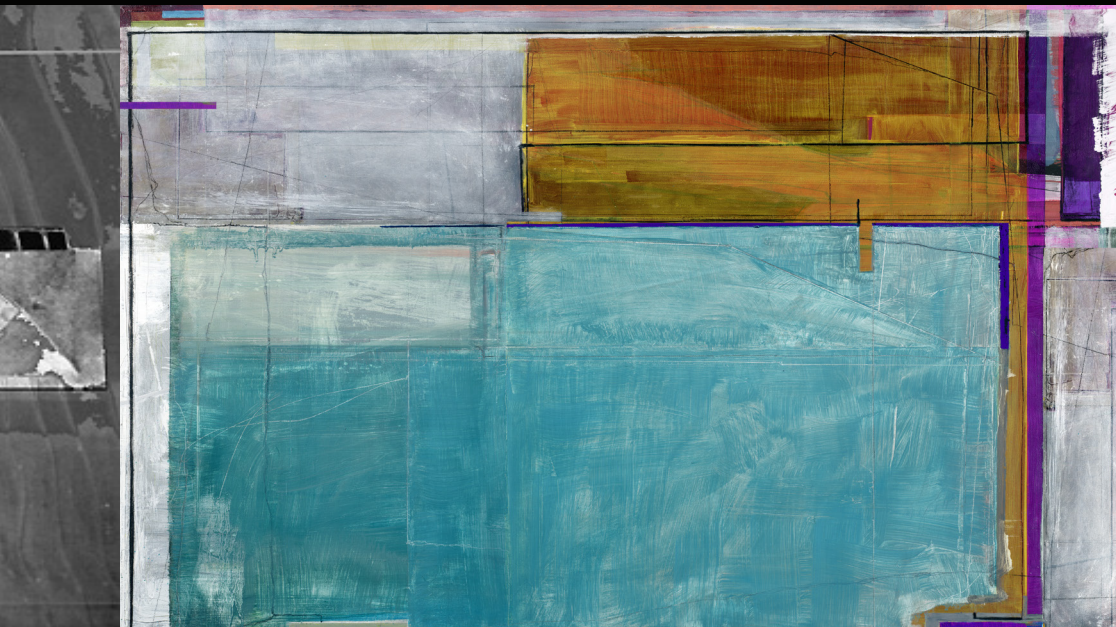
l o n g i t u d i n a l p r o j e c t i o n h o u s e

aka Diebenkorn / Chess House



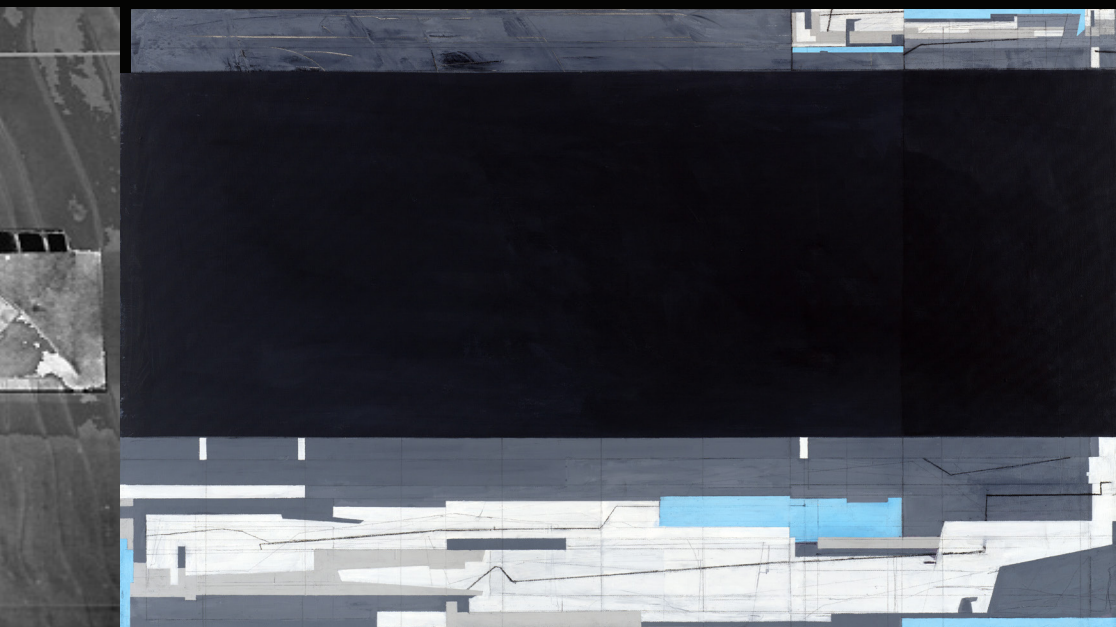


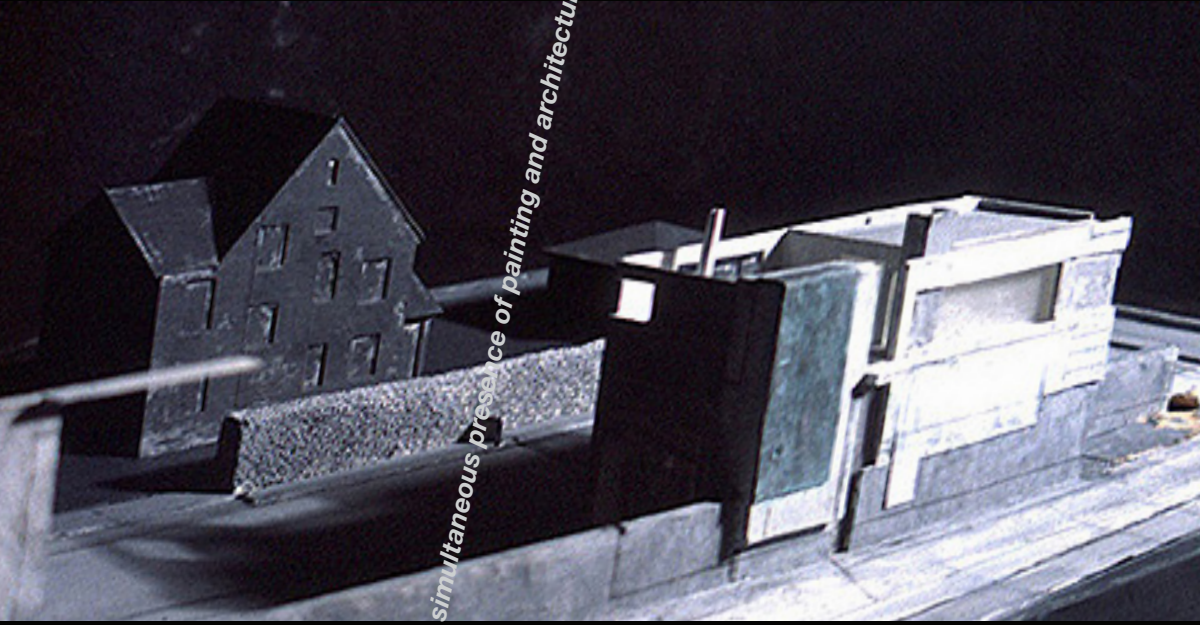




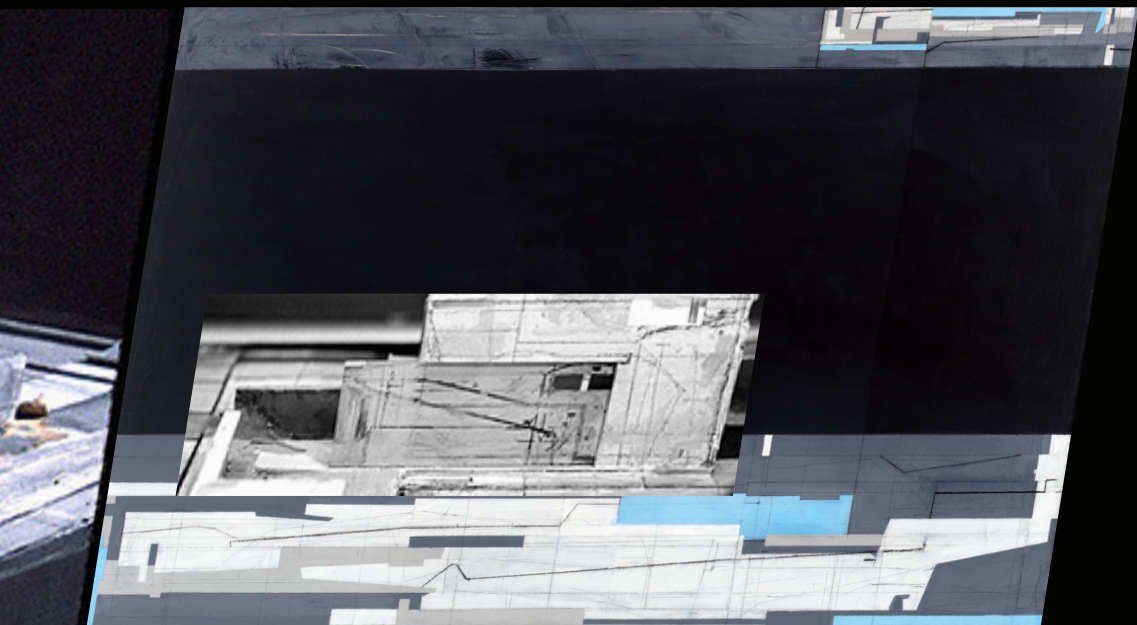
*The problem is to evoke the simultaneous
presence of painting and architecture. — Theo van Doesburg | 1917*





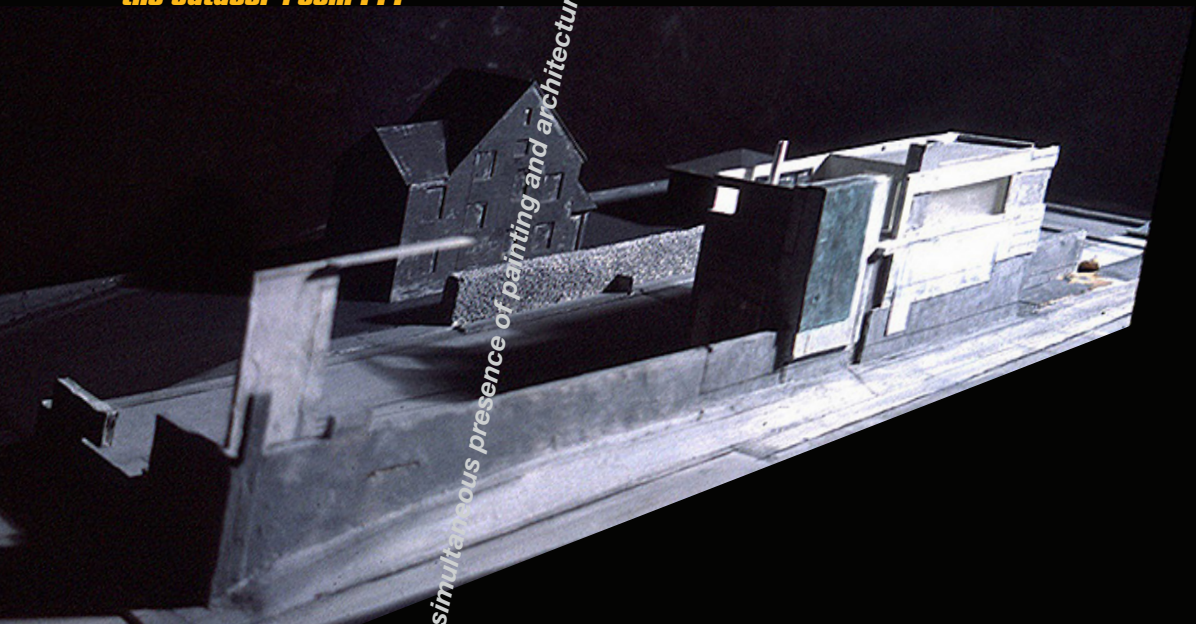


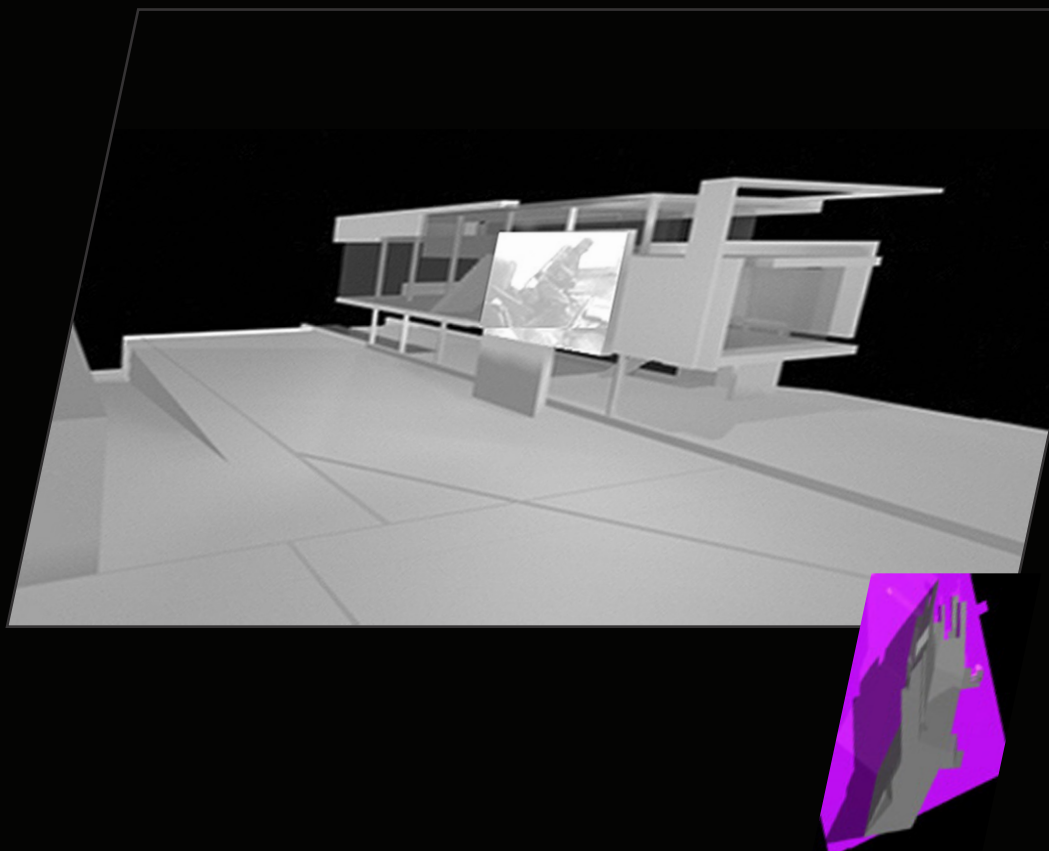
The problem is to evoke the simultaneous presence of painting and architecture. — Theo van Doesburg | 1917



the outdoor room . . .

The problem is to evoke the simultaneous presence of painting and architecture. — Theo van Doesburg | 1917





THE ARCHITECTURE OF SPACE-MAKING

*architecture as space-definer
... as aesthetic system and fragment of a larger landscape*

l o n g i t u d i n a l p r o j e c t i o n h o u s e

aka Diebenkorn / Chess House





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***The artist's function is the
mythologization of the environment
and the world. / Joseph Campbell***



DANTE / TELESCOPE HOUSE



Architecture orients us in the world — and inspires us to look deep into the nature of reality.



WHERE AM I?

The steel-beam telescope
(a shard of ancient suns)
cuts through the Dante
Monolith and sights the
North Star . . .

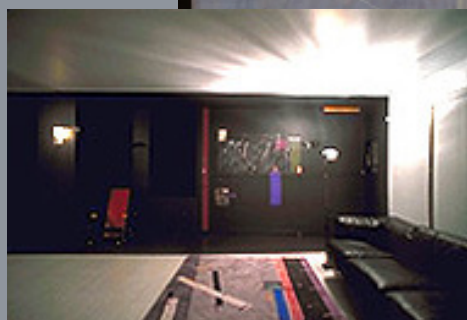


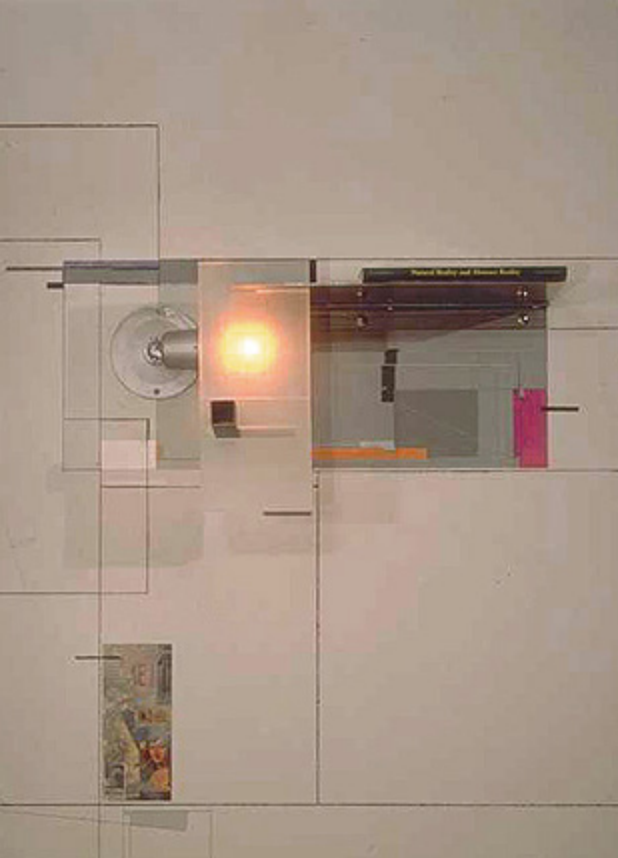


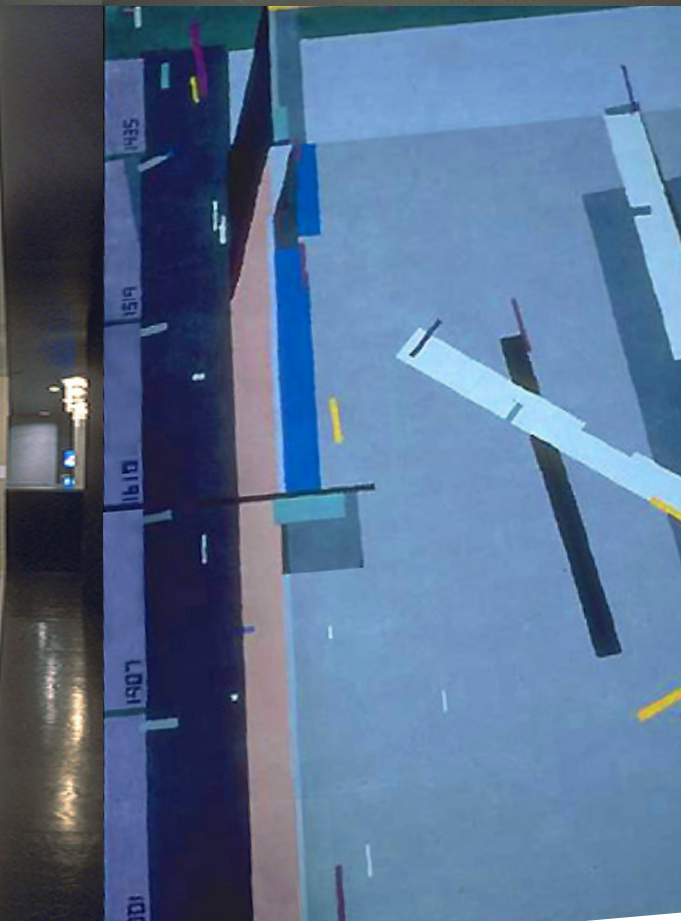


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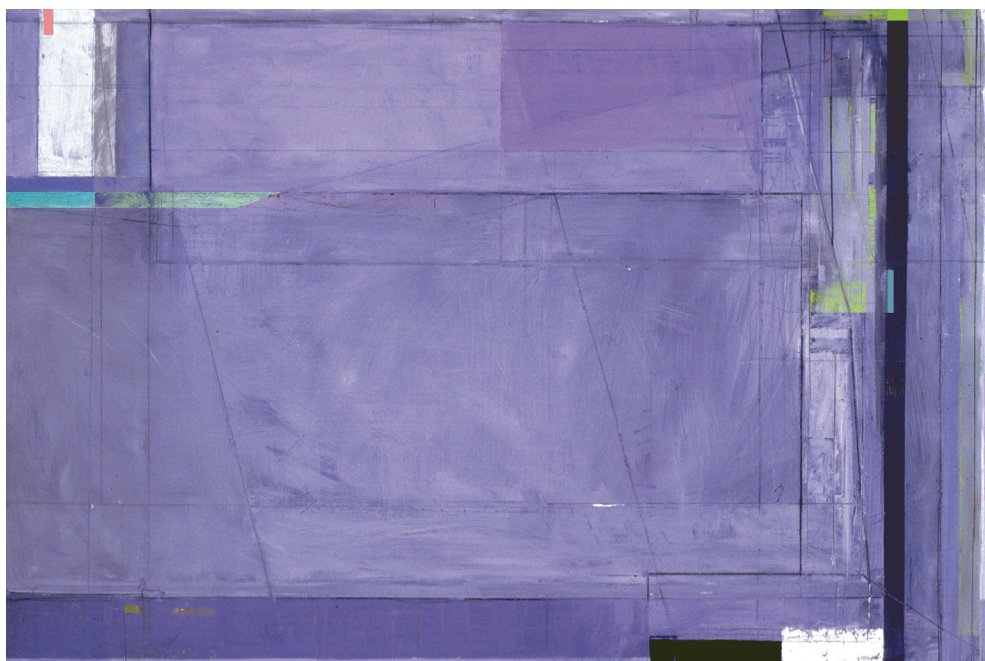


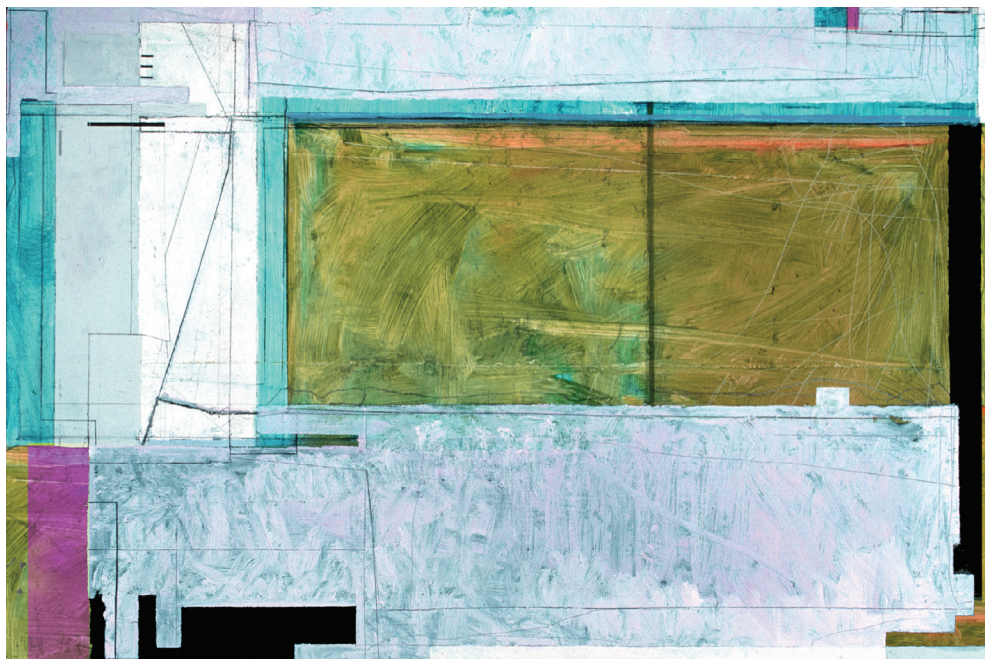




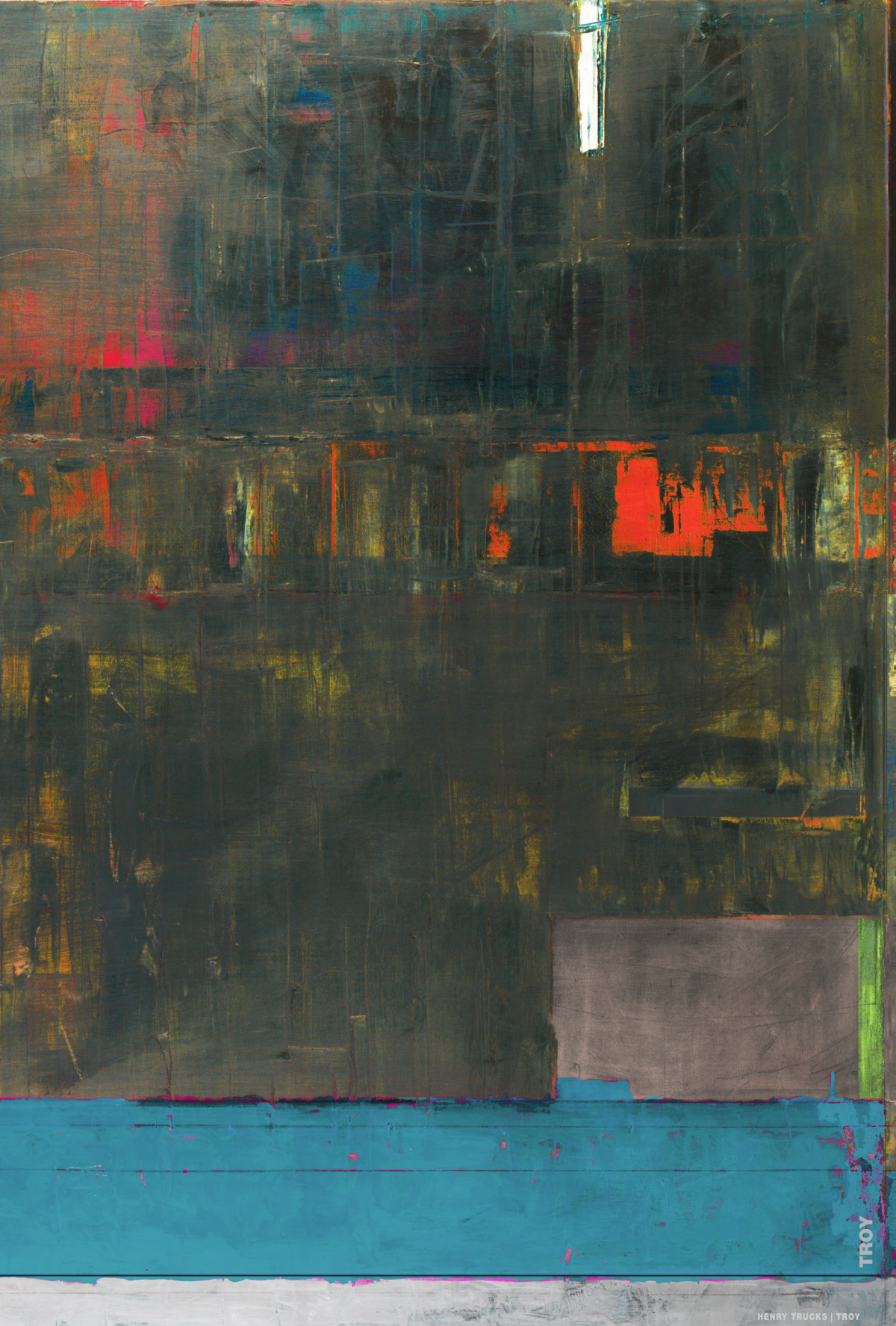


ODYSSEY

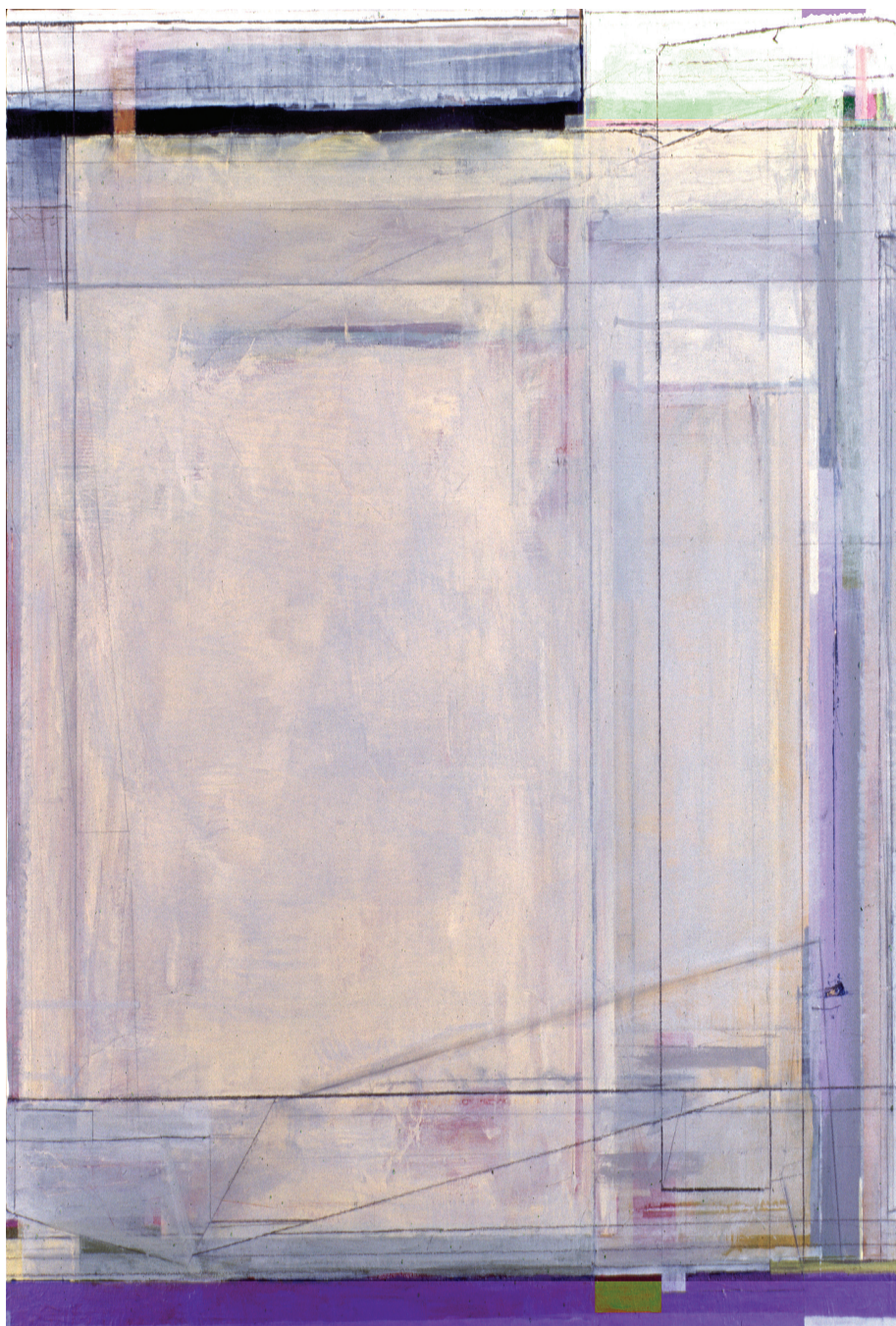






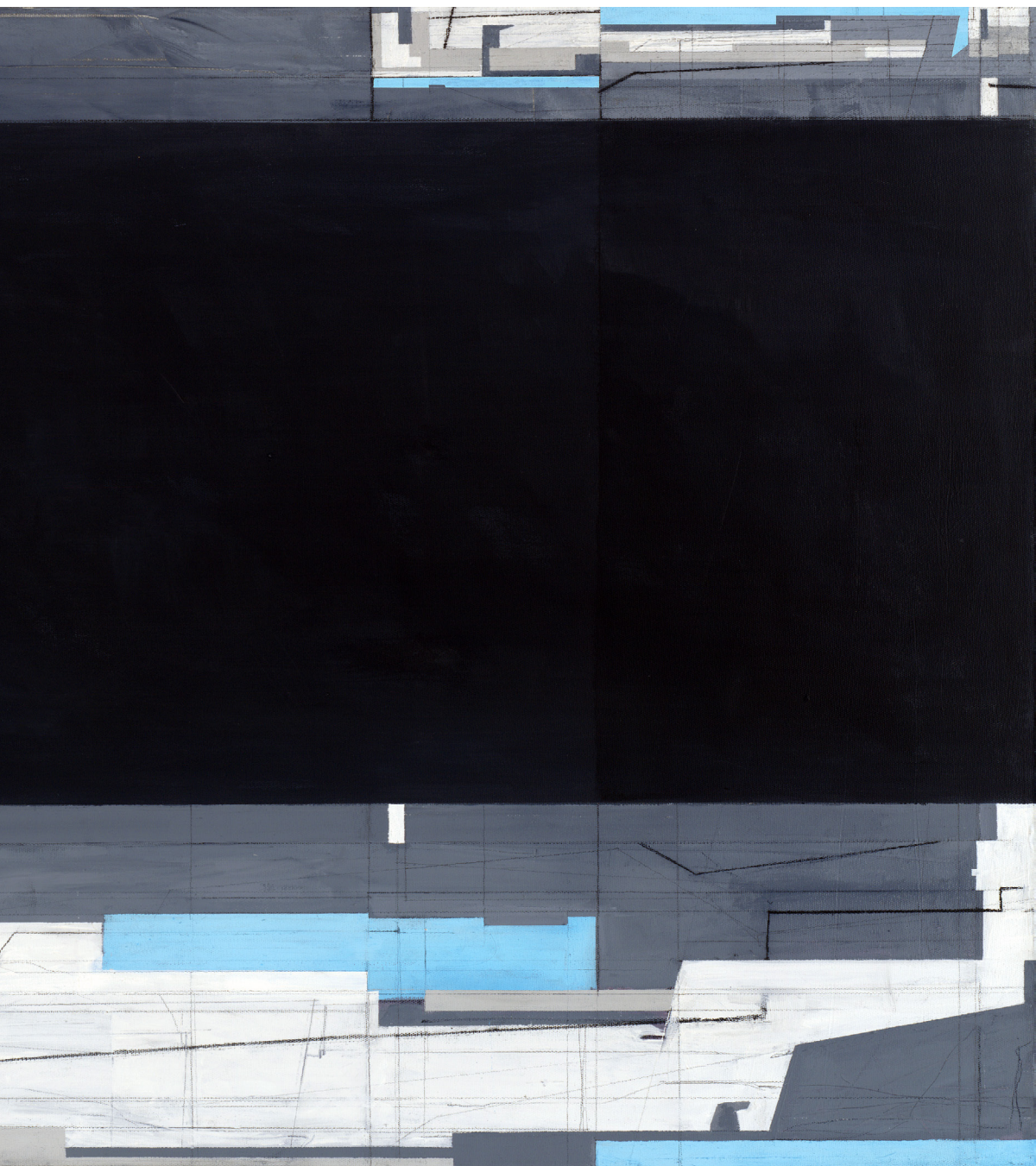


TROY



LABYRINTH





SHIP

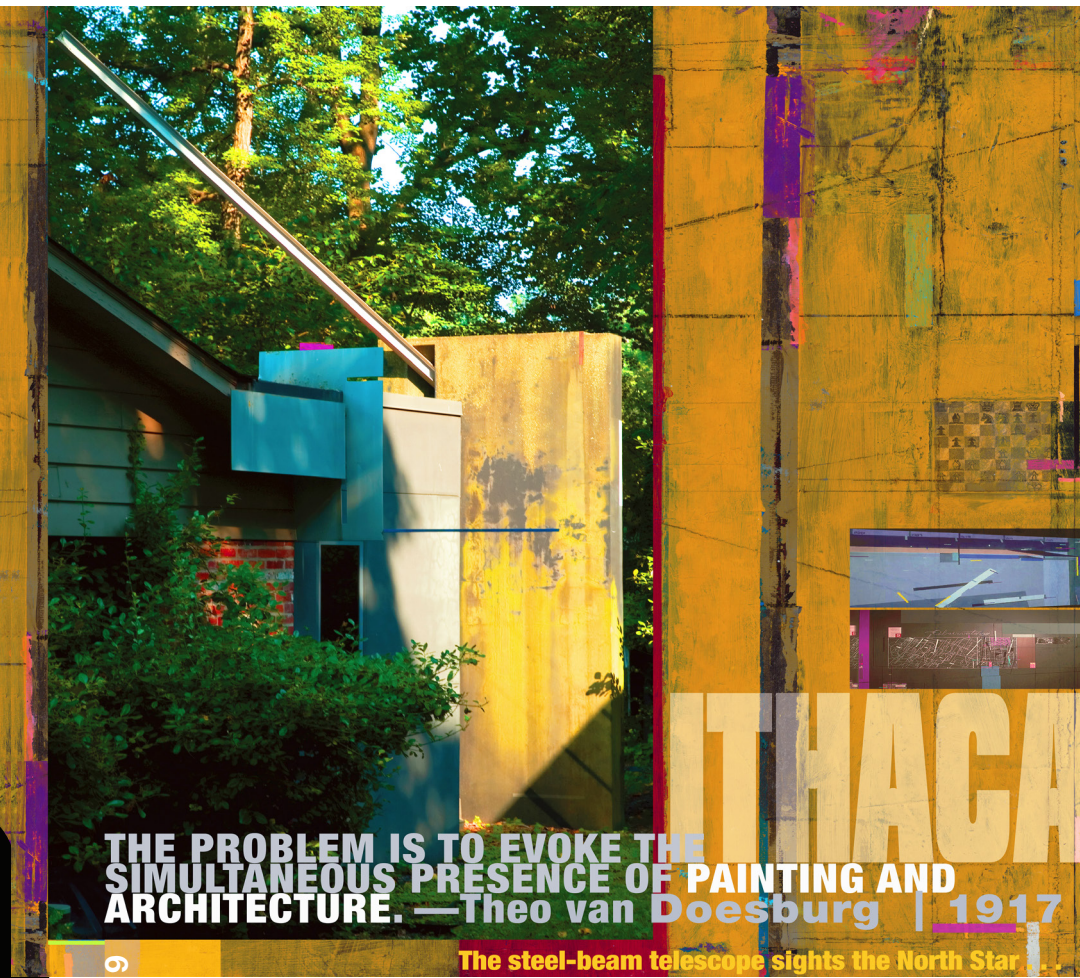
photos/collage: al belote & jef7rey hildner











**THE PROBLEM IS TO EVOKE THE
SIMULTANEOUS PRESENCE OF PAINTING AND
ARCHITECTURE. —Theo van Doesburg | 1917**

The steel-beam telescope sights the North Star . . .

DAEDALUS 9

THE
ARCHITECT
PAINTER

FORM & CONTENT / STORY & FORM / MOVE + MEANING



J E F F R E Y H I L D N E R

is a painter, graphic artist, teacher, writer, and registered architect. Author of *Picasso Lessons* and *Garches 1234*, his award-winning work and his essays on the theory and practice of art appear in many publications, including *Architectural Record*, *Journal of Architectural Education*, and *Global Architecture Houses*. His project *Dante|Telescope House* won The American Institute of Architects (New Jersey Chapter) "Blue Ribbon Award for Excellence in Design." Before leaving his full-time career in university teaching, he received the Association of Collegiate Schools of Architecture national award for excellence in teaching, and he continues to occasionally teach and lecture at schools of architecture. In addition to producing a wide range of work under his own name, he also writes under the names Madison Gray and Eliot Plum and paints under the name Henry Trucks. Hildner earned his undergraduate and graduate degrees from Princeton University.



To learn more about the author:
www.thearchitectpainter.com/profile.html

H I L D N E R
FOUNDED THE
ARCHITECT
PAINTER
PRESS IN 2005.



010909

Flight Master

*Daedalus murdered his nephew.
Envy of the talents of his sister's son
monstered his crime.
Banished from Athens,
the city his grandfather Erechtheus built,
Daedalus in Crete did time.
Conspirator of Queen Pasiphaë,
Advisor to King Minos,
Secret-giver to Ariadne and Theseus
to slay the monster Minotaur—
What kind of man are you, Daedalus:
Hero innovator
Labyrinth constructor
First architect
Mythic storyteller, spinner of yarns
Designer of wings?
Flight Master and sad father who lost son
Icarus to the sun.*